

PERFORMANCE-KEYING AND DIALOGICITY: A CASE STUDY IN KASHMIRI ORAL NARRATIVE

by
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Performance-keying mechanisms in Hatim's Tales, "a collection of oral narratives recorded and transcribed in the 1920s" (Stein 1923), effect a kind of collaborative engagement from a non-vocal audience. They are put in place in various different ways, all of which draw attention to, and strategically utilize, information the hearer already knows. I will describe three distinct ways in which hearer-given information is used to key differentiated performance genres, by putting in place distinct kinds of audience appeal. I will also show that this is part of a more robust performance-keying systematicity which uses hearer-given information to enhance audience-involvement in the developing narrative. The study aims to support the claim that keying mechanisms not only signal the performance of oral art, but also evidence the unique audience-directed and essentially communicative character of that art.

1. Introduction

Bauman (1975, 1977, 1986, 1989, 2000, 2004) suggests that performance is a specific kind of speech in which a very particular, formally coded kind of presentation 'keys' (i.e., signals) the oral literature/verbal art frame: "A structured set of distinctive communicative means ... (are used) in culturally conventional and culture-specific ways" (Bauman 1975:173) to key performance. The performance of a folktale in the Bahamas (Bauman 1975, Crowley 1966), for example, is keyed by the use of the following, amongst other, linguistic devices:

- 1) the word "Bunday", to signal the intent to perform, to assess audience interest in the performance, to mark its commencement, and also to mark its end,

- 2) other opening and closing routines, e.g., "Once upon a time, a very good time, monkey chew tobacco, and spit white lime" (Crowley 1966:26-27),
- 3) special formulae to signal a new motif, e.g., "one more day than all ..." (Crowley 1966), and
- 4) a distinct pronunciation, frequent use of onomatopoeia, and different kinds of meta-narrational routines.

Some of these performance-keying devices also belong to a set, widely documented in various cultures, which includes special performance-signalling formulae, "archaic or esoteric language" specific to the genre, figurative language (e.g., metaphor or metonymy) and stylistic markers, such as, specific patterns of rhyme, or the use of some form of structural parallelism. (For more recent assessments of such standardized keying-mechanisms cf. Basso 1985, Bauman 1986, 1989, 2000, 2004, Georgakopoulou 1998, Harris & Reichl 1997).

In his earlier work, Bauman claimed that to appreciate the character of performance in a particular speech community, this aesthetic/artistic frame-cuing must be ethnographically studied in its identifying social situation, rather than in its "textual output". But in more recent assessments (1986, 1989, 2000, 2004), he also acknowledges the value of examining transcribed speech. He suggests that it serves to capture those formal conventions, the "keys to performance", which are the indices of its textual design, of its context-independent and generic design. I want to suggest that the keying devices, captured in transcribed performance, point to the texture of this genre as essentially dialogic; that is, they evidence its textual feel as mutually generated and inherently collaborative.

The defining role of the collaborative and mutually generated in successful dialogue is well supported by recent psycholinguistic study (e.g. Pickering 2006), which claims that participants "come to have the same understanding about the relevant aspect of the world", that is, "they align their mental states". This is evident in their reference

"to the same entities and ... the same information about those entities. This alignment builds up as the conversation proceeds." In consequence, dialogue "is extremely repetitive, with interlocutors imitating each other's language ... (e.g. Tannen 1989)" and aligning "their grammatical representations" (Pickering 2006:734-737).

It is not unreasonable to say, therefore, that finding such alignment speaks to the presence of an inherent dialogicity. Inherent dialogicity in performance was first suggested by Burke (1969). He refers to the "collaborative expectancy" effected by the poetic, performance keying element, stating in explanation that "once you grasp the trend of the form, it invites participation" because there is a "yielding to the formal development, surrendering to its symmetry" (Burke 1969:58). The power to evoke a collective, communal emergence, rather than one that is individual or insular, is in fact repeatedly associated with the poetic component, in the relevant literature (including Hymes 1998, 2003 and Toolan 2008), specifically, with its configurational realization of equivalence (Jakobson 1960), referred to by Toolan (2008) as 'match'/'repetition'.¹

I want to examine how the realization of equivalence/match/repetition in performance keying devices makes performance dialogic at micro-levels of its construction. I will examine equivalence/match/repetition as the use of greater than normative levels of hearer-given information.² I will argue that the use of a robust component of hearer-given information in the framing of the performance keying devices serves to secure a level of participatory engagement from a non-vocal audience, and gives the genre the essential feel of the dialogic.

I will examine how hearer-given information is used in the framing of keying devices in nine transcribed fables from Hatim's Tales (Stein 1923). These stories were recited by Hatim Taliwon, a professional storyteller, in 1896, and "taken down at his dictation" by Aurel Stein and Pandit Govinda Kaula. George Grierson, in his role as editor of the text, claims that "Sir Aurel Stein wrote the text phonetically...

and Govinda Kaula recorded it in the Nagar character, spelling the words in the manner customary among Kashmir Pandits of Srinagar... (but) the two texts are in verbatim agreement... Sir Aurel Stein's phonetic text is first printed with a free English translation. This is followed by a careful transliteration of Govinda Kaula's text, with an interlinear, word for word, translation into English." (Introduction to Hatim's Tales, xxvii-xxviii).

While Hatim's Tales are widely acknowledged as making a significant contribution to the considerable body of Kashmiri oral literature, they have remained largely unstudied by scholars with interest in linguistic approaches to the assessment of narrative. I will demonstrate how differences in the use of high levels of hearer-given information in individual keying devices effects dissimilarities in the character of the effected audience address and audience engagement.

2. Keying and the givenness constraint

It is first necessary to acknowledge the broader scope of performance-keying than was suggested in its early assessment. While it has traditionally been associated with the above-referred to standardized devices, the recent ethnopoetic literature also recognizes poetic design, and therefore performance-keying, in the core structure of oral narrative itself. Hymes (1982, 1996, 1998, 2003) suggests that the basic construct used in the design of oral narrative is a sequence of measured (non-metrical) lines/verses; "the relations between lines and groups of lines are based on the general principle of poetic organization called equivalence" (Hymes 1996:166). That is, these lines, and groups of lines, are "significantly matched, equal, or repeated" (Toolan 2008). The equivalence "may involve any feature of language" (Hymes 1996:162) including but not limited to "prosodic aspects such as stress, pauses, pitch and intonation, syntactic aspects such as similarity in verb tense or aspect, phonetic aspects such as

alliteration and rhyme and lexico-syntactic aspects such as the use of certain particles or discourse markers." (Blommaert 2006:182)³.

For this reason, it is not unreasonable to say that the use of equivalence, and therefore of high levels of hearer-given information, is apparent in all levels of poetic design in oral narrative, both in the devices traditionally identified as performance-keying, as well as the shape given to the narrative sequence and, via this, also the narrative-whole. The design of this poetic configuration, that is, is informationally engineered to place the hearer in a position of prior knowledge about the emerging narrative, specifically to evoke a profound sense of participatory engagement.

It is, of course, true that new information (at the sentential level, the new proposition) is customarily introduced via the hearer-given (on the concept of given-new, cf. Chafe 1976, Clark and Haviland 1977, Halliday 1967, Halliday and Hasan 1976, Horn 1986, Kuno 1972, 1974, 1978, 1979, Prince 1979, 1981, 1992, amongst others). This is true of all acts of information presentation, whether literary or non-literary, oral or textual. But performance, via the poetic, keying function, uses a much increased component of hearer-given information (at the level of the sentence, a highly given proposition) in varied ways, with the specific purpose of imbuing the monologic with a more characteristically dialogic quality. The manipulation of the degree and kind of this given information determines the dimension of impact, that is, the quality of audience address and engagement.

In Hatim's Tales, the exploitation of the hearer-given element is actually first apparent at the macro-discoursal level in the constraints placed on the choice of theme. Only certain standard, well-acknowledged types of experience are "enhanced" in their expression in the form of oral literature, e.g., overcoming adversity and defeating one's enemies (as in "The Tale of a Parrot", "The Tale of a King", "The Tale of Raja Vikramaditya", "The Tale of Akhun" and "The Tale of Yusuf and Zulaikha"), giving in to infatuation

(as in "The Tale of a Merchant" and "The Tale of a Goldsmith"), and being victimized (as in "The Tale of the Reed Flute" and "The Farmer's Wife and the Honey-Bee") Additionally, the representation of such experience is characteristically in a non-individualized, non-idiosyncratic way.

The hearer-given constraint also limits the character selection. Characters are generic types, rather than individuals, e.g., the king, the mendicant or the merchant's wife, rather than a particular king or mendicant or merchant's wife.

Both these macro-discoursal exploitations of highly hearer-given information key performance and comitantly serve to make the hearer feel more knowledgeable about, and, hence, more participatory in the developing narrative.

At the more micro-systemic level that is of particular interest here, three distinct ways of using hearer-given information are exploited in the design of the narrative sequence (Hymes 1982, 1996, 1998, 2003), to effect three dissimilar types of audience-directed appeal. All but three stories argue for a point in order to secure hearer acceptance or approval: "The Tale of a Parrot", "The Tale of a Merchant", "The Tale of a Goldsmith", "The Tale of a King", "The Tale of Raja Vikramaditya", and "The Tale of Akhun". One story is used to call on people to sing praise to a person of exceptional character and unique achievement: "The Tale of Yusuf and Zulaikha". The remaining two stories are used to lament wrongs suffered, in order to seek audience sympathy: "The Tale of the Reed Flute", and "The Farmer's Wife and the Honey-Bee".

The differentiated types of narrative sequence, effecting dissimilar audience appeals, constitute the principal keying device used in Hatim's Tales, in that they configure the three principal genres of performance in the tales. In section 3, I will first describe this most compelling component of the keying design-system in Hatim's Tales. In section 4, I will, then, suggest that these modes of audience engagement are part of a much broader keying design-systematicity;

I will describe how differentiated use of high levels of hearer-given information accounts for dissimilar audience address and engagement in 1) the chorus, a segment of metrical verse introduced at the close of one narrative sequence and the start of the next, 2) other similarly stylized features, including non-choral segments of metrical verse, 3) didactic forms of audience address, 4) the present-historic, 5) a conversational narrative style, 6) nested or embedded stories, and 7) verbatim repetition.

3. The argumentative, praise and lament appeals

Whereas a Labovian framework of narrative structure (Labov 1972, Labov & Waletzky 1967) serves well to account for the macro-development of the tales, this development itself happens via the above-referred to defining poetic sequence (Hymes 1982, 1996, 1998, 2003). There is, in other words, a linear development across constituent event clauses, and a general progression from (an optional) abstract to orientation, complication, evaluation, resolution, and coda in each story. But in addition to this, well-defined types of equivalence relationship between successive lines/clauses mark a distribution into narrative sequences, and narrative passage along a succession of such sequences.

The equivalence that configures the structure of any individual narrative sequence in Hatim's Tales is apparent in the propositional givenness of individual lines/clauses with respect to preceding lines/clauses. This means that some component of the proposition is retained from the preceding line(s) in the sequence, and some pattern of propositional givenness, across successive lines, configures a particular informational profile for the sequence.⁴

In Hatim's Tales, differentiated manipulation of hearer-given information generates three distinct configurations of narrative se-

quence, and these are used to put in place the separate performance genres of point-making, praise and lamentation.

3.1. The clausal make-up of the standard sequence

The type of the propositional givenness of one line, with respect to its preceding line(s), is formally marked by means of word order in all three types of narrative sequence. A particular distribution of word order across the successive lines of a narrative sequence, then, marks a particular informational design profile for the sequence and effects a specific kind of hearer engagement.

In the most frequently used and, therefore, what one can reasonably look upon as the standard sequence in *Hatim's Tales* (HT standard sequence, for future reference), the propositional givenness is managed, and marked by means of word order, to effect audience anticipation of each successive event. This is one way of producing a participatory hearer who experiences some aspect of insider knowledge of the emerging story.

To represent how propositional givenness is managed and marked by means of word order, I will first summarize some key facts about Kashmiri word order.

Kashmiri has been frequently classified as a verb-final language with what is referred to as a verb-second (V/2) rule. But, the canonical word order, which marks propositional information that is new and salient, is SVO (realized as SAuxOV when an auxiliary verb is used), as is evidenced in sentence 1 of sample 1 and sentence 4 of sample 2.

1.

1. asi chu soriy anun

To-us is all to-buy

= *We have to buy everything.*

2. dod chu ni
Milk is not
= *We don't have milk.*
3. stot cha ni
Bread is not
= *We don't have bread.*
4. kah chiiz chu ni
Anything is not
= *We don't have anything.*

Sentence 1 of sample 1 is a discourse-initial announcement made by one family member to another. Because the utterance is both discourse initial and an announcement, the proposition is informationally new and salient. Sentence 1 is in SVO order.

2.
 1. yeli mahdavi vot tor
when mahadev got there
= When Mahadev got there
 2. tsuur ais beetaab yi zaanini khaatri
thieves were impatient this to know for
= the thieves were waiting impatiently to find out
 3. ki mahdavan oni paaajaami kini na
that mahadan-by brought-whether trousers or not
= whether Mahadev had brought the trousers or not.
 4. mahdivan mutsir vari vari akh phutij
mahadav opened slowly slowly one bundle
= Mahadev slowly opened a bundle,
 - 4a. # akh phutij mutsir Mahdavan vari vari
one bundle opened Mahadev slowly, slowly
 - 4b. # mutsir vari vari mahdavan akh phutij
opened slowly, slowly Mahadev one bundle

5. kodun razi sund paajaami ti
Took-out king of trousers and
= took out the king's trousers, and
6. tovun asaan asaan choki pet
put-it laughing laughing stool on
= laughing all the time, put them on the stool.

From "Mahadev Bishta: A Clever Thief" (Kachru 1973:583)

Sentence 4 of sample 2 is not discourse-initial, but it is also both informationally new and salient in its context of occurrence. Sample 2 is an excerpt from a children's story, "Mahadev Bishta: A Clever Thief", in which Mahadev, the leader of all thieves, is asked by his fellow thieves to prove himself worthy of his position of leadership. He is required to devise a means of getting the king to take off his trousers, obtain the article of clothing and bring it back as evidence of his successful completion of the task. Mahadev completes the assigned task, and returns to present the proof of his success. In lines 2 and 3 of sample 2, Mahadev finds the thieves waiting impatiently for his return. With this as back drop, sentence 4 ("Mahadev slowly opened a bundle") is informationally new, since no bundle has been mentioned in the preceding narrative. It is also informationally salient because it relates to the much awaited revelation. Sentence 4 is in SVO order.

Marked word order in Kashmiri, by contrast, signals two types of informationally given proposition. The type of given proposition marked by OVS is evidenced in sample 1. In sample 1, once it is established that we have to buy everything, in sentence 1, it is given information that we don't have anything. Therefore, only the focal constituent of the following clauses (2, 3 and 4), giving specific instantiation of the thing we don't have, is new information, i.e., milk, in sentence 2, and bread, in sentence 3. Sentences 2, 3 and 4 are in OVS order. As this suggests, OVS is used to mark proposi-

tional information that is entirely given to the hearer, carrying a new component only at its focal point (cf. Tickoo 1992, 2002). If this condition is not met, the use of OVS is infelicitous. For example we cannot replace 4 of sample 2 with 4a. This is because 4a implies that it is given information that Mahadev opened something, and that the focal constituent "phutij" (=bundle) is the only new component of this proposition, which is in fact not the case.

The other marked order that signals a given proposition carries the tensed verb in initial position (V(S), where S is deletable and therefore represented in brackets (cf. Tickoo 1992, 2002). The type of given proposition marked by V(S) is evidenced in sentences 5 and 6 of sample 2. Once Mahadev has opened his bundle in sentence 4, the hearer knows that he will/will not take out something (very likely the trousers). 5 is, therefore, a new token of a hearer-given type of proposition, but also anticipated as the likely token. (If Mahadev does not take out something/the trousers, this would be marked unexpected, as in 'But he did not take out anything/the trousers'.) Similarly, once the trousers have been pulled out of the bundle, the hearer knows that Mahadev will/will not place the trousers in front of the thieves for their inspection. 6 is, therefore, the new token of a hearer-given type of proposition, but also anticipated as the likely token. (If this expectation is not met, it would be necessary to mark the sentence as unexpected, as in 'But he did not place the trousers in front of the thieves'.) Both sentences 5 and 6, which have propositions that are given in type and new in token, are in V(S) order. Sentences that do not meet these conditions cannot be in V(S) order. For example, we cannot replace 4 of sample 2 with 4b, because 4b suggests that the hearer 1) knows that Mahadev will/will not open a bundle and also 2) anticipates that Mahadev will open a bundle, which is, in fact, not the case.

Narrators are, however, able to exploit the basic convention by which marked word order signals non-new information to

manipulate audience perception of represented information as non-new, when the more normative assessment of it would be new.

These facts about word order are helpful in describing the narrative sequences used in Hatim's Tales.

The standard HT sequence has a fixed macro-developmental structure, and uses clauses of differentiated propositional givenness, marked with appropriate word order, to signal the major developmental components of this structure. This is evidenced in 3, below:

3.

1. Doha-aki drav sonar, sona-siinz woj heth,
patashaha-sanze-

Day-one-of set-forth the-goldsmith, gold-of ring having-
taken, king's

= *One day the goldsmith set forth, taking a golden ring with
him, for the*

Kore-kits

daughter-for

= *king's daughter.*

2. Ami pasand kurasna

She like did-it-not

= *She didn't like it.*

3. Dopnus "yith chey wad"

Said-she-to-him to-this is crookedness

= *She said to him, "this is crooked".*

4. Av pot phirith

Came-he (home) back returning

= *He turned around and returned home,*

5. wot panun gara

arrived-he his-own house

= *arrived at his house,*

6. pev bema

fell-he ill

= (*and*) *fell ill*.

7. Amis osus patashaha-sanze-kore-hond ashkh gomot.

To-him was king's daughter-of love happened

= *He had fallen in love with the king's daughter*.

8. Patashah-kore os-gomot amis-sonara-sond ashkh

King's-daughter-to had-happened that-goldsmith-of love

= *The king's daughter had fallen in love with the goldsmith*

("The Tale of a Goldsmith", Stein 1923:134-135)

Information profile of 3:

1. AdvVS Orienting opening—routine occurrence
2. SVO New happening
3. V(S) Anticipated event
4. V(S) Anticipated event
5. V(S) Anticipated event
6. V(S) Anticipated event
7. SVO Deductive evaluation of event sequence
8. SVO Addendum to Deductive evaluation of event sequence

General Information profile of point-making stanza:

1. AdvVS Orienting opening – routine occurrence
2. SVO New happening
3. V(S)... Anticipated event – sequence
4. SVO Deductive evaluation of event sequence⁵

The sequence opens with a clause which serves to represent the orientation, and typically comes with an adverb in initial position (sentence 1 – "One day the goldsmith set forth, taking a golden ring for the king's daughter", in 3). As one would expect, it situates the events that follow. This orientation is followed by a key happening,

presented in a clause in canonical order to represent it as informationally new and salient (sentence 2 – "She didn't like it", in 3). This happening itself precipitates a sequence of following events, each of which is marked anticipated in its context of occurrence by appearing in V(S) order (sentences 3 – "She said 'it is crooked'", 4 – "He returned home", 5 – "got there", and 6 – "and fell ill"). This event-sequence unit is routinely followed by an evaluative commentary in canonical order, sometimes stylistically set apart from the event-bearing unit that precedes it (sentences 7 – "He had fallen in love with the king's daughter" and 8 – "She had fallen in love with him").

The succession of clauses in VS order results in creating a seemingly rapid passage from anticipated event to anticipated event, which culminates at its close in the evaluative commentary. This gives informational focus to the evaluation (in a narrative which would otherwise be highly action-oriented) making the deduction that it draws the core objective of this narrative. The use of the sequence of anticipated events, and hence a very significant hearer-given component, to lead to and justify the deductive evaluation, also appears to be strategically designed to enhance the success of the point-making objective.

Two other types of sequence are created by putting in place a significantly different management of hearer-given information.

3.2. The praise sequence

In the sequence used for praise, the repackaging produces narrative happenings that are perceived as a single, though, complex occurrence. That is, they lack the internal step by step and moment to moment hearer-anticipated development that the above-described standard sequence conveys.

4.

1a. Hazarat Yusuph stol. **b.** Pata ladyeyes Zalikha
 Saint Yusuf fled. After ran-to-him Zulaikha
 = *Saint Yusuf fled. Zulaikha ran after him.*

2a. Yusuph tsalan, **b.** Zalikha laran
 Yusuf fleeing, Zulaikha running
 = *Yusuf is fleeing, Zulaikha is running.*

3a. Dopnas, "yi pazya?" **3b.** Yara bozakh-na?
 Said-she-to-him this is-it-proper? Friend, won't you listen?
 = *She said to him "is this proper?" Friend, won't you listen.*
 ("The Tale of Yusuf and Zulaikha", Stein 1923:154)

Information profile for 4:

1a. SVO	1b. AdvV(S)	1 st pair: Opening happening
2a. Present tense/OVS	2b. Present tense/OVS	2 nd pair: Achieved state or condition (optional)
3a. V(S)	3b. Appeal to listen.	3 rd pair: Precipitated end result & appeal

(With rhyme and rhythmic consonance between a and b in 1, 2 and 3)

4/.

1a. Nalas thaph karith, **b.** nyun hatsha karith
 Neck-to grabbing having-done, took-him accusation
 having-made
 = *Grabbing him by the neck, she took him, having made an
 accusation*

3a. Gay pesh-e-patasha. **3b.** Yara bozakh-na?
 Went-they before the king Friend, won't you listen
 = *They went before the king. Friend, won't you listen.*

("The Tale of Yusuf and Zulaikha, Stein 1923:155)

the accused' (1b), with 1a subordinated to 1b by appearing in an infinitival clause, to suggest the informational primacy of taking Yusuf (before the King) as the accused. (An adaptable portion of 3, refashioned in this way, would take something like the shape of 1a and 1b of 3/, above.)

The bond between the parts of each pair is also reflected in the rhyme and rhythmic consonance between these parts. (This is not replicated in the reformulated form of 3, in 3/, above.)

This complex happening is sometimes (that is, optionally) followed by the achieved state or condition (2a and b of 4; 4/ has no achieved state). This is in another rhymed and rhythmically consonant pair of clauses. These are in OVS order or in the historical present, which is used, like marked word order, to signal a given proposition. All that is suggested in this clausal pair is that the afore-implemented condition is under way. (3, refashioned in this way, would take something like the shape of 2a and 2b of 3/.)

What follows this achieved state/condition is a precipitated end result (clause 3a of 4 and 4/), which, because it is to be perceived as anticipated in the context in which it appears, is in V(S) order. The clause that represents this end result is accompanied by its rhyming and rhythmically consonant pair-part, which is always the appeal to listen: "Yara bozakha-na" ("Friend, won't you listen?") (clause 3b of 4 and 4/). The whole complex happening, therefore, routinely culminates in this appeal to listen (3, reconfigured in this way, would take something like the shape of 3a and 3b of 3/; there is no attempt made to implement the consonance in rhyme and rhythm.)

The two key differences from the HT standard sequence (used in the point-making appeal, described above) influence the quality of this sequence and, therefore, the way the story is performed in very definite ways. (This is also evident in the reconfigured 3, in 3/.) The first major difference is the absence of the succession of clauses in V(S) in the core of the sequence. This precludes the representation of an internal, moment by moment coming-about of events, each

anticipated by the listening audience. While there is generous use of hearer-given information, hearer-anticipation of successive events, effected by the use of a sequence of clauses in V(S) order, is not in place. The second major difference is the missing evaluative commentary. This prevents the represented happenings from serving to facilitate the deduction of a point.

In consequence of these two differences, key happenings are represented in holistic sound-bite fashion, to give attention to the new and, hence, newsworthy component (clauses 1a and 1b of 4 and 4/) and offer justification for the plea to listen (clause 3b of 4 and 4/).

The new component, however, also comes with its consequential state (clauses 2a and 2b of 4) and inevitable result (clause 3a of 4 and 4/), both high in hearer-given information. Also hearer-given is the recycled concluding call to listen (clause 3b of 4 and 4/). Familiar, too, are the standard patterns of rhyme and rhythm, which both bind the parts of each successive pair and also each pair to the pair that precedes it, thereby highlighting the informational unity of the sequence. Terse and epigrammatic, the sequence comes with its foregrounded novel informational point, the audience-involving, high in hearer-given consequential state and inevitable result, and in the familiar wrapping of its rhyme and rhythmic consonance. This well-coordinated whole leads to and informationally supports the ritual closing, the call to listen, itself made hearer-focused by the aural appeal of its direct-address mode.

It is pertinent to note that the entirely new component of information in this sequence is limited to the opening clausal pair (1a and b), a limitation on new information in the unit that, clearly, serves to set the audience up as a more, rather than less, informed participant in the emerging unit.

This sequence is the norm in the performance genre of giving praise. Each such sequence represents a distinct happening in the developing plot of "The Tale of Yusuf and Zalaikha", and the first ten such sequences build the plot to the pre-complication point.

But what is of interest is that this performance genre allows for both smaller and more significant deviations from the standard praise sequence, along with its repeated reinstatement.

There are, in fact, very distinct departures from the normative praise sequence, and they appear to facilitate appropriate preparation for, and representation of, the complication. Both the complication and the pre-complication happenings of the story are in standard HT sequence, otherwise found in the point-making appeal. (Thus, the complicating sequence in "The Tale of Yusuf and Zalaikha" is a succession of events – that the king develops an insatiable hunger, dies from it, and that Yusuf becomes king – all represented in V(S) clauses, and so set up as hearer-anticipated.) Both the pre-complication and complication segments of the narrative, therefore, revert to point-making performance mode to allow for audience anticipation of the step by step coming about of the major happenings of the story. At the end of the complicating sequence, however, the normative praise sequence is once more reinstated and is then in place until the end of the story.

The way the normative praise sequence is put in place, and altered in both subtle and less subtle ways only to be reinstated, then, in prototype form is a point of considerable interest. This allowance for creative deviance from the prototype, with frequent reversion to it and repeated reinstatement of it, is akin to like practice in the performance of classical forms of Indian music, in which, too, a basic musical theme is put in place, departed from, to varying degrees and in interesting ways, and then reinstated. It evidences a form of 'emergence' (Bauman 1975) in the performance, apparent in its textual output.

3.3. The lament sequence

In the third type of re-design of the standard HT sequence, the events are represented in statements that convey a defining affective reaction to them, addressed directly to the audience. This is a way

of representing events through the emotive response from which they are experienced. The emotive response is also of a distinct kind, articulated as a lament for wrongs done to the speaker and consequential misfortunes endured by him/her.

Lament is not an insular act; it is audience directed, with the purpose of seeking sympathy from the hearer. For this reason it is not readily put in place by means of a simple succession of events serving to carry the plot-line forward, and hence the modification of the standard HT sequence.

The prototype lament-type sequence routinely opens with an introductory clause (e.g., "dapan grisbay" = Says the farmer's wife) in which an external narrator reports the spoken appeal of the internal narrator, the lamenter, in direct speech. This appeal is represented as a bi-clausal unit (as in clauses 1 and 2 of 5). The core component of the standard HT sequence, characteristically in V(S) order, is replaced, therefore, by this bi-clausal unit, and in it both clauses are in OVS order (as in clauses 1 and 2 of 5).

5.

1. Tsakhi-hot makh chum diwan
 Rage-struck an-axe he-is-to-me giving
 = *He is giving me vicious blows with his axe.*

2. Phala byon byon chela mazas chum tulan
 Splinters separate separate pieces (of my) flesh he-is-of-me
 raising
 = *He is raising a cloud of splinters of my flesh.*
 ("The Tale of the Reed Flute", Stein 1923:164)

Information profile of 5:

1. OV(S) New manifestation of known act of victimization
2. OV(S) Further specification of this manifestation

(With rhyme and rhythmic consonance between 1 and 2)

The principal feature responsible for the audience-oriented character of this sequence is, again, the heavy use of hearer-given information. The audience knows from the opening of the story that acts of wrong doing have been perpetrated on the internal narrator, and that his/her intent is to lament these wrongs. Each act of lamentation appears in an OVS clause to suggest that victimization is known, and to represent a specific act of abuse as a new instantiation of this known fact. In this way, the narrative is carried forward along given to hearer propositions, in which only the focal component is new information. This not only gives the hearer the sense of insider knowledge of the developing story, but also considerable, and sustained, focus on the select new component of the proposition, which provides instantiation of wrongs done. Because the speaker elaborates the victimization, by giving expression to a string of wrongs done to him/her, the narrative reads as a litany of speaker's expressed woes and audience-directed appeals. The audience-orientation is also effected by the fact that the individual acts of lamentation are represented in the form of direct speech and have the mimetic power that comes with this device. The frequent use of the historical present in segments that give a detailed representation to specific wrongs done to the speaker also serves to create mimesis.

4. Other keying devices and the manipulation of hearer-given information.

As stated earlier, differentiated shaping of the narrative sequence (represented in the unique informational profile for each sequence, repeated below) accounts for the very specific audience directed appeals of point-making, praise and lamentation. This is the most striking type of keying systematicity used in Hatim's Tales, because it serves to signal its three very distinct genres of performance.

Information profile of point-making sequence

1. AdvVS Orienting opening–routine occurrence
2. SVO New happening
3. V(S) ... Anticipated event sequence
4. VO Deductive interpretation of event sequence

Information profile of praise sequence

- | | | |
|-------------------|-------------|---|
| 1a. SVO | 1b. AdvV(S) | 1 st pair: Opening happening |
| 2a. OVS | 2b. OVS | 2 nd pair: Achieved state or condition |
| (optional) | | |
| 3a. V(S) | 3b. Appeal | 3 rd pair: Precipitated end result & appeal to listen. |

(With rhyme and rhythmic consonance between a and b in 1, 2 and 3)

Information profile of lament sequence

1. OV(S) New manifestation of known act of victimization
2. OV(S) Further specification of this manifestation
(order of 1 and 2 interchangeable)

(With rhyme and rhythmic consonance between 1 and 2)

But this is only one of a significant number of performance keying devices. The following are examples of some of the other keying devices used in Hatim's Tales. Whereas none of these are unique to Hatim's Tales, each one can be shown to exploit hearer-given information to enable the audience to feel more knowledgeable about, and participatory in, the narration, hence, contributing to the characteristic quality of dialogicity.

4.1. The chorus

In the story of "The Parrot", successive sequences are separated one from the other by an intervening segment, distinguished from

the sequences themselves both by its content and its textual character.

The core constituent of this unit is the chorus line (6c), a terse, epigrammatic encapsulation of the central point of the story. This can appear on its own at the close of one sequence and the commencement of the next one (6c). But in this realization, it is bound to its preceding sequence by rhyme and rhythmic consonance with the last line of that sequence, as in 6c with respect to 6b (For the use of metrical verse in oral narrative cf. Harris & Reichl 1997, Bauman 2004):

- 6a. Dopnakh, "mud wazir", guri-petha wasith pev"
 Said-he-to-them "died vizier, horse-from tumbled fell-he
 = *He said to them "the vizier has died; he fell of his horse"*

b. Khabardarav niye say khabarah (**last line of preceding stanza**)

Informers took that-itself piece-of-news
 = *That was the message that the messengers distributed.*

c. Boz, wophadori ankha (chorus line)

= *Listen, loyalty (is) a rara-avis.*

("The Tale of a Parrot", Stein 1923:115)

Appearing as a generic statement, the chorus line is a well-recognized and widely acknowledged fact, even before it is repeatedly recycled in the progress of the narrative (e.g., 6c). In consequence, it contributes to the creation of an informed and participatory audience, one who both knows this element of the narrative and is in a position to anticipate its next inception into the developing narrative.

The chorus-line does not always appear on its own, however. There is often a full-fledged chorus unit, comprising this and other accompanying lines (as in 7, below). The complete unit comes in a number of different realizations, and is integrated into the narrative in a number of different ways: as a single chorus-line, two-line

chorus, three-line chorus or four-line chorus. (7, below, exemplifies a four-line chorus.)

7a. yus vird phakiras os, suy bowun
 amis-patashehas
 that-which magic-power fakir-to was, that-itself confided-
 he to-the-king

= *The magic power that the fakir had, that is what he confided to the king.*

b. Ami-patashehan bow waziras (**last two lines of preceding sequence**)

That-king confided vizier-in

= *The king confided in the vizier*

c. **Kor tarbyeth patashehan**

did instruction king

= *He gave him instructions.*

d. **Suti mahram korun ath-siras**

he-too intimately-acquainted made this-secret

= *He (the vizier) too was made intimately acquainted with this secret.*

e. **Gay solas shikaras yeg-jah**

Went-they for-excursion for-hunting together

= *They went for an excursion, to hunt together.*

f. **Boz wophadori ankah (chorus-line)**

= *Listen, loyalty (is) a rara-avis.*

("The Tale of a Parrot", Stein 1923:112)

In each realization, however, its functional role remains constant: to give verbal expression to the central point of the story in a generic statement of truth (via the chorus-line), to mark the close of one sequence and the commencement of the next, and, in the lines accompanying the chorus line (c, d, & e of 7, above) to serve in an ancillary, predicted and anticipated way, to complete, comment on, or add to, the content of the sequence it follows, rather than contributing any entirely new content. Its distinct function is signalled

by its formal uniqueness – its poetic routine – which makes use of standard and, hence, predictable rhythmic and rhyming features, and a consistently direct style of audience address. (The four-line chorus, for example, is divided into two sets of paired lines, in which the first and second pair-parts (7c & 7d) are matched for rhyme and rhythm, and the second pair of lines (7e & 7f) parallels the rhyme and rhythmical character of the first pair of lines, complementing and completing it as a unit of verse.)

Both in its content and its form, therefore, the chorus reintroduces the familiar again and again, allowing the audience, at such points of the narrative development, an insider's informed engagement. The limited new information is consistently well-constrained, in being anticipated, inevitable, ancillary and packaged in a rhyming and rhythmical whole that is both a non-innovative standard and also repeatedly used.

4.2. Other stylized elements and the hearer-given constraint

Other stylized elements introduced into the stories range from terse epigrammatic recycled generic statements, exploiting the unique aural appeal created by the use of consonant units of sound (highlighted in 8 and 9) to full-fledged passages of metrical verse, which appear in more than one distinct variety (cf. Harris & Reichl 1997, Bauman 2004, on the use of metrical verse in oral narrative).

8. **Yih** ta **tih** kyah?

This so that what

= *If this, then what of that?*

Tiy, ta **yih** kyah?

That, so this what?

= *If that, then what of this?*

("The Tale of the Merchant", Stein 1923:124)

9. **Tsh** zan, ta **yih** zan.

you know, then this know

= *If you want to know a woman, then know this woman.*

(The Tale of the Goldsmith, Stein 1923:152)

Metrical verse, therefore, is not used only in shaping the praise and lament sequence types and in the form of the chorus (illustrated above). In "The Tale of the Goldsmith", for example, segments of metrical verse appear at the close of sequences of central importance to the plot (cf. Bauman 2004). The first such segment appears at the close of the first sequence, after, that is, the first story-point, in which the goldsmith falls in love with the princess and she with him. The second one appears at the close of the sequence in which they are caught red handed in bed in the king's garden and taken into custody. The third appears at the close of the sequence in which the princess is required to prove her innocence, and the last at the close of the segment in which the goldsmith returns in the guise of a mendicant to fool the king into giving up his daughter once more.

Coming at the end of points of great significance to the developing plot, each passage of metrical verse is also used to make an emotive appeal (cf. Bauman 2004, on the strategic use of metrical verse). The first passage of verse is an appeal by the princess' foster-mother to the princess, to avoid the folly of such love, love, that is, between the lowly and the highly placed. The second is an appeal by the lovers for help after they are taken into custody. The next one is the princess' appeal, made in support of her innocence. Then there is an appeal for the return of the princess, by the goldsmith in the guise of a mendicant, and the king's response to this, an appeal by the king for patience and forbearance.

Both the short epigrammatic statements and the full-fledged verse also make emotive appeals to a considerable degree reflecting and responsive to previously represented happenings and states of affairs in the narrative. Additionally, they come in standard and well

recognized structural units, using repeated rhyming and rhythmic features, and exploiting the hearer-given feature in this way. In these ways, they, again, serve to give the audience elements of insider-participation in the developing narrative.

4.3. Didacticism

The point-making stories give consistent focus to educating the audience on issues of ethical importance. They instruct in a variety of ways. The plot itself is used to illustrate the point of moral significance, but instruction is also accommodated in less camouflaged ways. All the explicit forms of didacticism are either in the form of direct speech, carrying the audience appeal of the mimesis they put in place, or otherwise directly addressed to the audience (cf. Jucker, Fritz & Lebsanft 1999, Coulmas 1986, Janssen & van der Wurff 1996). Because of this and their largely non-innovative content and obvious moral value, they again serve to draw-in a more engaged audience.

The more overt point-making appears in two distinct manifestations. There is the explicit act of arguing for a particular point that is evident in a number of point-making stories at the end of the story, or nested story. This follows the illustration of the point that the preceding sequence serves to put in place, and takes the shape of direct speech and very overt instruction on the previously illustrated point. For example, at the end of each nested story in "The Tale of a King", which serves to illustrate the point that guilt must be proven rather than simply assumed, each 'golam' (servant) argues for this point, as in 10:

10. " Patsheham, say cheh dalil. Saragi gatshi karun.
My-king, that-indeed is case-in-point. Investigation must
to-do

= *My king that is indeed the case-in-point. It is necessary to investigate.*

Haragah-ay suh sodagar godaniy wuchihe amis-hunis kyah chuh nol,

If that merchant first-of-all had-looked that-dog-to what is around-his-neck

= *If that merchant had first examined what that dog was wearing around his neck,*

su hun ma marihe."

that dog would-not have-died

= *that dog would not have died."*

("The Tale of a King", Stein 1923:187)

The second form of overt point-making is less argumentative, but still in the form of a statement made on the point rather than an illustration of it, as in 11 and 12.

11. Boz, wophadori ankah

= *Listen, loyalty (is) a-rara-avis.*

("The Tale of a Parrot", Stein 1923:110)

12. Pev petarun patashahas panas

Fell to-carry-out king-to himself-to

= *That load which was the king's burden*

Bor lodun waziras nadanas

Load laid-he vizier-to, the fool

= *he passed on that load to the vizier, the fool.*

Osus dagya zagan dadkhan

Was-to-him disloyalty wathcing a-petitioner

= *He was predisposed to be disloyal.*

Boz wophadori ankha

= *Listen, loyalty (is) a-rara-avis.*

("The Tale of a Parrot", Stein 1923:114)

4.4. The conversational character of the event sequence

The sequence in the point-making stories is frequently overlaid with features of conversational and colloquial language, to replicate well-acknowledged and standard characteristics of dialogic exchange and the specific ways in which it assumes a participatory interlocutor (On spoken language features in historical texts, cf. Traugott 1999, Defour 2008, Culpeper & Kyto 2000, Bax 1981, Onodera 1995 2000, Collins 2001, Włodarczyk 2005).

The conversational quality is created in a number of ways, including

1) the use of short, structurally uncomplicated sentences and a markedly unembellished and matter of fact style, with focus on the point and no more (as in 13).

13. Shehar akh gav, shehar-e-Yiran.

Country one is country-of-Iran

= ***There is a country, the country of Iran.***

Tat os patashehah; temisiy chuh nav bahdur Khan.

It had king him-to-in-fact is name Bahdur Khan

= ***It had a king; it is he who is called Bahdur Khan.***

Tam os kormot bag zananan-kyut.

he had done garden women-for

= ***He had made a garden for women.***

Thath os-na wath gorzanas.

to-that was-not place stranger-for

= ***There was no place for a stranger there.***

Tatah bagas-manz gav poda phakirah

To-that garden-in became appeared fakir

= ***In that garden appeared a fakir.***

("The Tale of a Parrot", Stein 1923: 110)

2) repeated explicit reference to what is assumed to be prior knowledge in framing the new message (as in 14 rather than 14a, and 15

rather than 15a), typical in conversational exchange, where frequent reminders of previously given information are made in a variety of ways, to make allowance for a medium in which the interlocutor cannot readily return to information given at an earlier time.

14. "Tamisiy chuh nav Bahdur Khan"
 Him-to-in-fact is name Bahdur Khan
 = ***He is the one who is called Bahdur Khan.***
 ("The tale of a Parrot", Stein 1923: 110)

14a) "tamis chu nav Bahadur Khan"
 to-him is name Bahadur Khan
 = ***He is called Bahadur Khan.***

15. "Yus vird phakiras os, suy bowun amis-patashehas
 That-which magic-power fakir had, that informed-he
 that-king-to
 = ***The magic power which the fakir had, that he made known to the king.***
 ("The Tale of a Parrot", Stein 1923:112)

15a) "Phakiran bow patashehas punun vird"
 fakir-by informed king-to his magic-power
 = ***The fakir made known his magic power to the king.***

3) frequent use of 'now' in statements about the past (as in 16) (unlikely usage in more formal and literary types of prose, though common in spoken language) as a means of creating mimesis (cf. Defour 2008, Aijmer 2002).

16. "Wun tsav patasha amis-totas-manz"
 now entered king that-parrot-in
 = ***Now the king entered into that parrot.***
 ("The Tale of a Parrot", Stein 1923:114)

4) forecasted point of relevance, before its stating (as in 17), a standard way of creating dramatic appeal in the conversational mode by making the hearer partly knowledgeable about and, therefore, expectant of what is to follow.

17. "Waziran kur kom, tsav ath-pathsheha-sandis-madis-manz
vizier-by did a-deed, entered that-king- of- body- in
= *The vizier did something; he entered that king's body.*
("The Tale of a Parrot", Stein 1923:114)

5) frequent use of the historical present in recapitulation statements or attempts to give a static representation to the condition achieved at a particular point of progress in the story (as in 18), otherwise found in conversational narrative to effect a mimetic rendition (Wolfson 1978, 1979, 1981, 1982):

18. "Tota chuh hawa-yi-asman,
parrot is air-of-sky
= *The parrot is high up in the sky.*
Wazir chu patasheha-sandis maris-manz"
vizier is king- of body-in
= *The vizier is in the king's body.*
("The Tale of a Parrot", Stein 1923:114)

6) frequent use of the historical present in combination with other conversational features, for example, along with explicit reference to prior knowledge (as a recall tactic) (as in 19, rather than 19a).

19. "Yus asl os patashah, suh chuh totas manz phakiras nishin."
that-which real was king, he is parrot in fakir-to near
= *The one who was the real king, he is inside the parrot, with the fakir.*

- a) "asl patasha os phakiras-nishin"
 real king was fakir-to-near
 = *The real king was with the fakir.*

4.5. The use of the historical present

The mimesis effected by use of the historical present (cf. Brinton 1992, Frey 1946, Jespersen 1924, Lee 1923, Leech 1987, Schiffrin 1981, Silva-Corvalán 1983, Stanzel 1984, amongst others) deserves some individual treatment because of its very frequent use as a means to audience engagement in Hatim's Tales. While it is frequently used, it is not implemented in a random way. It consistently appears at a break in the narrative progression, at, that is, a pause in the passage of events (Fleischman 1985, 1986, 1990), but in this context, it is also used in a number of different ways. In each type of usage, however, it effects a perceptual contrast (Brinton 1992, Hatcher 1942, Fleischman 1985, 1986, 1990, Silva-Corvalán 1983, amongst others) between the more hearer-given information presented in the historical present and the new information represented in the past tense:

- i) The historical present can be used to represent information as **the backdrop** (static/permanent/given state of affairs) for a particular succession of events, as in the underscored lines of the following excerpt.

20. Patasheha bontha-kani poshe-thur
 King in-front-of flower-shrub
 = *In front of the king is a flowering shrub.*
Ath-tal mumot bulbulah
 that-under dead nightingale
 = *Under that is a dead nightingale.*
 Yeli yimau amis-phakiras khashem kor
 when they that-fakir-to wrath did
 = *When they spoke with anger to that fakir*

Teli pev pahkir pathar wasith
 then fell fakir down fallen
 = ***Then the fakir fell down***
 ("The Tale of a Parrot", Stein 1923:111)

ii) It can be used to articulate a **recapitulation statement** about what has transpired and what state has, in consequence, been achieved, to contrast with what will follow, as in 21 and 22.

21. Tota chuh hawa-yi-asman,
 parrot is air-of-heaven-in
 = *The parrot is high up in the sky.*
Wazir chuh patasheha-sandis maris-manz
 vizier is king-of body-in
 = *The vizier is in the king's body.*
 Woth thod, khoth guris
 arose up, got-on horse-to
 = *He got up and mounted the horse.*
 ("The Tale of a Parrot", Stein 1923:114)

22. Yus yih wazir os, suh chuh hapatas-manz
 That-which this vizier was, he is bear-in
 = *The one who was the vizier, he is inside the bear.*
 ("The Tale of a Parrot", Stein 1923:118)

iii) It can be used to mark the **inevitable consequential state**, precipitated by the associated event/action of a preceding clause, as in 23.

23. Wot sodagaras-sond. Chuh atiy wodne.
 Arrived-he merchant-to-at is there-itself, standing
 = *He arrived at the merchant's house. He is there, standing still.*
 ("The Tale of the Merchant", Stein 1923:120)

iv) It also finds use in the representation of a **known action** concurrent with another, to suggest the state/condition in which the other is taking place, and to set up a difference in perspective between the ways the two are perceived (as in 24 and 25).

24. Wodi-peth hetsn bata-trom
 Crown-on took rice-copper-dish
 = *On the crown of her head she placed a copper dish full of rice.*

Patasha chuh wochan tsuri pothih
 king is watching secretly
 = *The king is watching, in secret.*
 ("The Tale of a Merchant", Stein 1923:120)

25. Sodagar-bay draye bruh-bruh
 merchant's-wife set-out in-front-in-front
 = *The merchant's wife set out, ahead.*

Patashah chuh pakan pata-pata
 king is walking behind-behind
 = *The king is walking after her.*
 ("The Tale of a Merchant", Stein 1923:120)

v) Finally, it is used to mark an internal representation of the point **already achieved** in the narrative progression, as in 26, 27, 28 and 29.

26. Gay that-baga-manz, wuchun ati phakir
 went-they that-garden-in, saw-he there fakir
 = *They went to that garden; he saw the fakir there.*

Phakir dapan
 fakir is saying
 = *The fakir is saying*
 ("The Tale of a Parrot", Stein 1923:110-111)

27. Wots otuy sodagar-bay,
arrived there-itself merchant's-wife
= ***It was there that she arrived, the merchant's wife.***

Dapan cheh ...

Saying is ...

= ***She is saying ...***

Patashahs che khabar yih sodagar kam more
king-to is knowledge this merchant who killed

= ***The king knows who killed this merchant.***

Tsharan chih pay

seeking are a-clue

= ***They are looking for a clue***

Kaisi chuna khasan zima

No-one is-not rising responsibility

= ***No one is being found responsible.***

("The Tale of a Merchant", Stein 1923:123)

28. Otuy drav patashah biye soriy chuh wuchan
There-itself went-out king and all is seeing

= ***It was there that the king came, and he is seeing it all.***

("The Tale of a Merchant", Stein 1923:123)

29. Aye am-sunz kolay, yi cheh karan gath. Dapan cheh

came his wife, she is doing suttee. saying is

= ***Then came his wife. She is performing suttee. She is saying...***

("The Tale of a Merchant", Stein 1923:123)

In all these contexts of use, the audience is made participatory in the happening, in the way it inevitably becomes by the use of any mimetic device. But, additionally, this is a means of putting in place contrast in the perception of contiguous information units. The historical present marks the more hearer-given information, which in all its uses creates, at least the illusion of, a more participatory audience.

4.6. Nesting

Nesting is a device by which a recycled routine allows for repeated embedding of story within a story (Bauman 1977, 1986). That is, each recycling of a fixed routine is used to embed an additional story inside the main story. In "The Tale of a King", for example, the recycled routine is the king requiring one of his servants to be present at his bedchamber to keep watch over him while he sleeps, an occasion on which he always asks the servant the same question: "What should be done to a disloyal servant?"

Each time this routine is repeated, the servant in question answers the question by telling the king a story to illustrate the need to seek evidence of disloyalty, before acting upon the assumption.

Nested stories are found in a number of Hatim's Tales. Nesting, like other keying devices, allows the audience to take an informed hearer's role in the narration. Every time the routine which facilitates nesting is used, both the routine and a core component of each nested story becomes given-to-hearer information at the time of its representation. Not only is the opening routine itself kept constant, but additionally this routine constrains the character of the tale that can be nested. Nesting, that is, uses a fixed and recycled routine to effect the story insertion and to control the character of the nested plotline. It, hence, again, gives the audience a more insider's, more knowledgeable, participation in the narrative development.

4.7. Verbatim repetition

Verbatim repetition (cf. Culpeper & Kytö 2000, Tannen 1986, 1989, Bauman 1993, Włodarczyk 2005) is a significant feature of the presentation style of the tales. It is apparent in the repeated chorus-line when the story contains a chorus segment, and in other repeatedly used stylized generic statements. But it is most apparent

in the tales that use nested stories, in which not only is the routine which introduces each nested story repeated verbatim, but often whole already told segments of the narrative are reintroduced in second or third use completely unchanged. Repetition of course, even when it is not verbatim, supports the objective of creating a knowing audience, which by its knowledge is made a more active participant in the emerging narration.

5. Conclusion

The performance-keying devices in Hatim's Tales all package the message to make the interlocutor more, rather than less, informed at the time of its presentation. The aim is to create an interlocutor who is participatory, in spite of being non-vocal, in a communicative act which generally rules out that possibility. Every keying device used in Hatim's Tales implements this objective in a unique way, generating, in consequence, different ways in which audience participation is secured. The three distinct audience appeals put in place by use of the different types of narrative sequence produce dissimilar types of audience knowledge of the developing plot. In the point-making sequence, event anticipation is effected in order to create a more knowing audience. In the praise genre, the sequence, as a unit, has a very limited new component – the opening happening. What follows is a consequential state and ultimately an inevitable result. The whole is also made less new by being held together as a standard and well-recognized unit of verse and by the closing repetition, in every sequence, of the same call to listen. The lament sequence is made less new by limiting the new information to the focal component of a known proposition, through which the known wrong-doing is given specific realization. Its bi-clausal structure is held together by one pair part serving to merely substantiate the point of the other, and, again, by use of

standard and well-recognized rhyming and rhythmical consonance. The chorus, when it is used, recycles a generic statement which is not new, either as thought or in its epigrammatic expression. Any new information in the chorus is additionally constrained to be ancillary, and anticipated, or inevitable, and the whole unit is also held together as a recognizable and standard unit of verse. Other elements of metrical verse likewise voice anticipated or inevitable components of information and exploit the non-new feature in using standard and well-recognized rhyme and rhythmic features. Didactic passages voice familiar themes, exploiting the mimetic power of direct speech to draw in the knowing audience, or by using a direct form of audience address. Conversational and colloquial style replicates speech, again giving the audience the familiar in mode of exchange as well as the assumption of active participation that is inherent in dialogue. The repetition of nesting and in its verbatim manifestations is used to give the audience a significant component of known information in the developing narrative. In general, then, it is fair to say that the performance-keying devices in Hatim's Tales create a more participatory listening audience by using a variety of ingenious ways of enhancing audience knowledge of the emerging narrative.

Notes

1. It is self-evident, for example, that the much quoted poetic opening of Charles Dickens' *A Tale of Two Cities* realizes the relationship of equivalence/match/repetition across its successive independent clauses (a-h in the excerpt of 1, below), and in doing so puts in place what Burke refers to as "collaborative anticipation".
 1. "a) It was the best of times, b) it was the worst of times, c) it was the age of wisdom, d) it was the age of foolishness, e) it was the epoch of belief, f) it was the epoch of incredulity, g) it was the Season of Light, h) it was the Season of Darkness." (Dickens 1996:3)

Pattern of clausal and informational distribution in 1:

- a) It was x, b) it was $-x$, c) it was y, d) it was $-y$...

The structural parallelism and informational parity across the opening pair of clauses (a & b of 1) encourages the hearer to anticipate a replication of this pattern in the ensuing narrative. This expectation is realized and also renewed in the clausal pair that follows (c & d), and subsequently, again, by each of the successive clausal pairs (e & f, and g & h). In this way, the audience is drawn into a collaborative engagement in the narrative as it takes shape.

2. Doing this, for example, in 1b, we find that both the clausal structure and the open proposition (It was x: where x is a defining feature of the times), sustained from clause a, are hearer-given information. Subsequently, in the clausal **pair** c and d, what is given is not only the clausal structure and the open proposition (It was x: where x is a defining feature of the times), but also
 - 1) the binary contrast (x versus $-x$), and therefore, also,
 - 2) the discursual pattern of development put in place by the juxtaposition of a and b (It was x. It was $-x$).
3. In the way of illustration, refer again to the equivalence between the clauses of 1, above.
4. This is much as is the case in 1, above. The informational profile of 1 is put in place, by
 - 1) sustaining the open proposition (It was x: where x is a defining feature of the times) across successive clauses, while, at the same time,
 - 2) realizing a different binary contrast in successive pairs of clauses:
It was x. It was $-x$; ("It was the best of times. It was the worst of times.")
It was y. It was $-y$ ("It was the age of wisdom. It was the age of foolishness.")
5. In sample 3, from "The Tale of a Goldsmith", we have an orienting clause, in sentence 1, which speaks of a routine event, namely, that the goldsmith went to show the princess a gold ring that he had made for her. The event of significance – that the princess did not like the ring – follows this, in sentence 2. It is informationally new and salient, and appears in canonical order.

At the point in the narrative of sentence 3, the audience knows that the princess will/will not explain her dislike of the ring (3a). Explaining her disapproval (3b) is, therefore, the new token of a given propositional type, but also anticipated as the normative token. (If in fact this expectation is not met, it is necessary to mark the selection as counter to expectation (3d)). Saying 'it is crooked' (3c) is the specific realization of this anticipated selection (3b). Sentence 3 is therefore given in type (3a is given) and new in token (3b and 3c are new). Sentence 3 is in V(S) order.

1. One day the goldsmith set forth,
taking a gold ring with him for the king's daughter.
2. She did not like it.
- 3a. She explained her dislike of the ring/She did not explain her dislike
of the ring.
- 3b. She told him why: 3c. She said it was crooked.
- 3d. But she did not say anything to him.
- 4a. He reacted/He did not react.
- 4b. He reacted to her disapproval: 4c. He turned around and went
straight home.
- 4d. But he did not react at all.
- 5a. He got home/He did not get home.
- 5b. he got home.
- 5d. But he did not get home.
- 6a. He reacted to the rejection/ He did not react to the rejection.
- 6b. He reacted to the rejection of his ring: 6c. He promptly fell ill.
- 6d. But subsequently he did not react at all.

At the point in the narrative of sentence 4, the audience knows that the goldsmith will/will not react in some way to the princess's fault-finding (4a). Reacting in some way (4b) is, therefore, the new token of a given propositional type, but also anticipated as the normative token. (If this expectation is not met, it is necessary to mark the selection as counter to expectation (4d)). Turning round and returning home (4c) is the specific realization of the anticipated token (4b). Sentence 4 is therefore given in type (4a is given) and new in token (4b and 4c are new). Sentence 4 is in V(S) order.

At the point in the narrative of sentence 5, the audience knows that the goldsmith will/will not arrive home (5a). Arriving home (5b) is, therefore, the new token of a given propositional type, but also anticipated as the normative token. (If this expectation is not met, it is necessary to mark the selection as counter to expectation (5d)). Sentence 5 is therefore given in type (5a is given) and new in token (5b is new). Sentence 5 is in V(S) order.

At the point in the narrative of sentence 6, the audience knows that the goldsmith will/will not react in some way to the rejection he has suffered (6a). Reacting in some way (6b) is, therefore, the new propositional token of a given type, but it is also anticipated as the normative token. (If this expectation is not met, it is necessary to mark the selection as counter to expectation (6d)). Falling ill (6c) is the specific realization of the anticipated token (6b). Sentence 6 is therefore given in type (6a is given) and new in token (6b and 6c are new). Sentence 6 is in V(S) order.

The successive clauses in V(S) – 3, 4, 5 and 6 – convey the normative anticipations of 3b, 4b, 5b and 6b:

2. She did not like it (the ring).

3b She told him why:

3c. She said it was crooked

4b He reacted to her disapproval:

4c. He turned around & went home,

5b He got home (after setting off for home)

6b He reacted to the rejection

of his ring:

6c. and promptly fell ill.

But some of these anticipations (that is, 4b and 6b) also have the realizations (4c and 6c) that can only be perceived as likely if the relationship between the two individuals in question is unorthodox in some way. For this reason at the close of the succession of V(S) clauses, we have an evaluative commentary (sentences 7) which draws the conclusion that the goldsmith has fallen in love with the princess, adding (in sentence 8) that she has, in turn, fallen in love with him. Only love, that is, would account for the goldsmith returning straight home on hearing the princess's rejection and subsequently falling ill.

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